ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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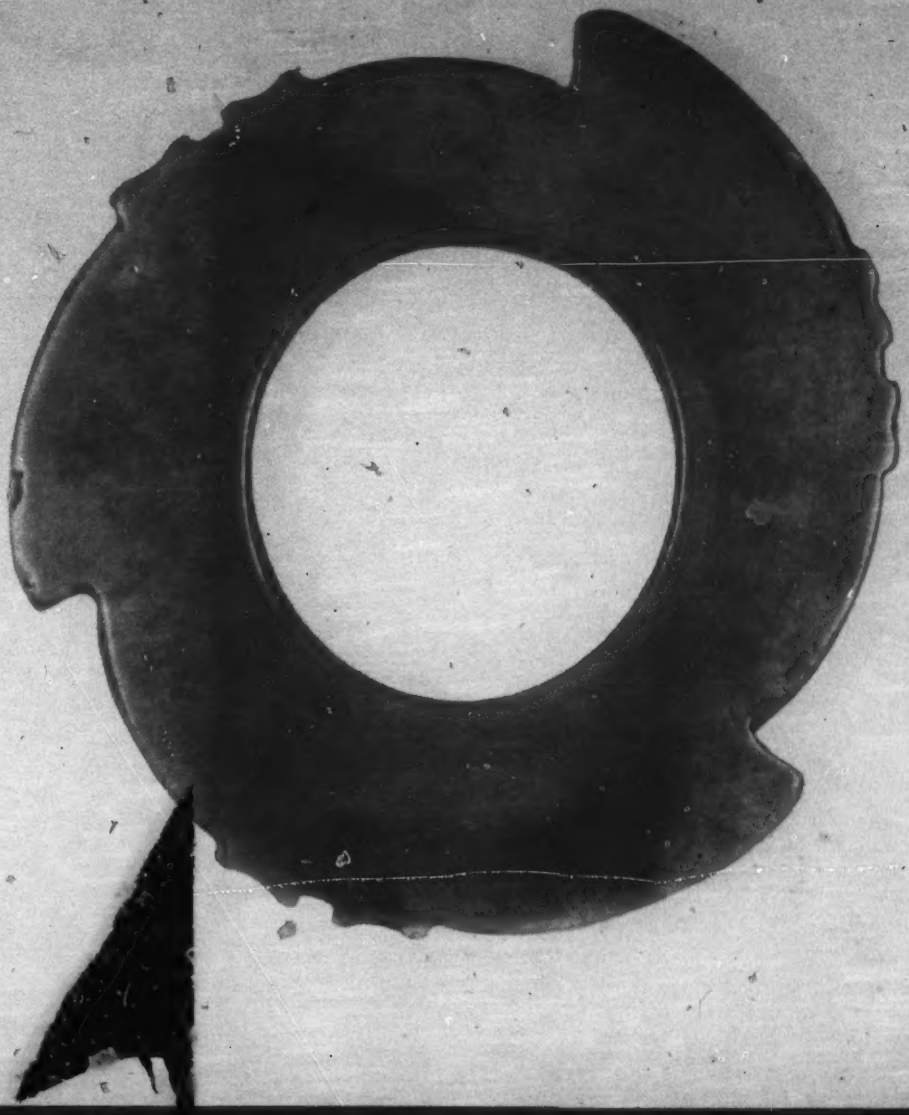
Location of original: The National Art Library, Victoria and Albert Museum, London, England.

Technical data:

Producing laboratory: Micromedia Ltd, Bicester, Oxfordshire, England.

General

78. A.



EARLY CHINESE JADES

A LOAN EXHIBITION PRESENTED BY THE MUSEUM OF ART, UNIVERSITY OF MICHIGAN, ALUMNI MEMORIAL HALL, ANN ARBOR MARCH 22 THROUGH APRIL 22, 1953

Foreword

The inception of this exhibition, like that of its predecessors, Chinese Buddhist Bronzes of three years ago, and Japanese Festival of last October, is to be found in the steadily increasing interest upon the University of Michigan campus in the arts and cultural patterns of the Far East. Such interest is not accidental; it is the result of planning, and an outgrowth of the systematic concentration upon these areas in the University's well-developed collaborative Far Eastern Studies Program.

The major tasks connected with the creation of the present exhibition, the planning of the material and the compilation of the catalogue, were generously assumed by a distinguished member of one of the faculties involved in this program. To Dr. Max Loehr, Professor of Far Eastern Art in the Department of Fine Arts, the Director of the Museum of Art here expresses his thanks and those of the Museum staff for the invaluable contribution which he has made to the success of this occasion.

Cordial thanks are likewise due to the various lenders to this exhibition, to the museum directors, private collectors and art dealers without whose co-operation the present project could not have been undertaken. Their generosity and good will in committing their fragile treasures to the hazards of travel have enabled the Museum of Art to set forth a feast of beauty and of interest for the friends and students of oriental art in this area. It is the hope of those who have been responsible for this exhibit that some of the thrilling quality of life which their makers long ago imparted to the forms and surfaces of these early Chinese jades may find its way across the barriers of time and place and communicate itself to the sensitive visitor of today.

JEAN PAUL SLUSSER

Introduction

There is no other medium through which Chinese taste and craftsmanship of all ages expressed themselves as persistently as through jade. It very nearly epitomizes Chinese aesthetic feeling. It was looked at with reverence, affection and a curious expectancy of benign and protective power.

Yet, "jade" was not the same thing at all times, nor was it ever only of one kind. A wide range of beautiful hardstones and minerals was taken as jade, *yü*. Their foremost representative is nephrite, a silicate of calcium and magnesium; it came from outside of China, from Siberia and from Eastern Turkestan, in chunks and pebbles of moderate and small sizes. Minerals of lesser hardness, however, were no doubt quarried in China: chloromelanite, hornblende, serpentine, rhyolites and marbles of many varieties. All of them seem to have been worked by the Shang people, through the second half of the second millenium B.C., and even earlier, in prehistoric times. Turquoise and malachite, too, were known to them, but these were not termed *yü*. Agates, still harder than nephrite, do not appear in quantity before the Eastern Chou period, though carnelian beads were encountered in the Western Chou site of Hsin-ts'un in Northern Honan. Jadeite, a silicate of sodium and aluminium whose hardness is between that of the nephrite and the agate, remained unknown till as late as the eighteenth century, when it was supplied from Burma. Except for a sample cutting, no jadeite appears in this exhibition.

Every piece of worked jade is unique, for the individual beauty of the mineral and the artist's design are blended in it, and this very design is to some extent determined by the original shape of the raw pebble. This combination of art and nature—in a way unknown to pottery, bronze, lacquer, glass and even ivory—is one of the incomparable aspects of jades. Another is their virtual imperishability. Immense labor is required to overcome the defiant, hard and tough material, but the effects of this labor are lasting. Grown in Nature's womb, produced in the furnace of Yin and Yang—as a nineteenth-century Chinese writer feelingly put it—and thus communicating with the cosmic forces, jade was regarded with awe. It has transcendental qualities not shared by gold or pearls. All these features contributed to giving jade the exalted place it held in Chinese culture. They made it the most cherished of personal possessions; the most precious material for the insignia of power; and the worthiest of man's offerings to Heaven and Earth.

Some of those insignia are derived, no doubt, from weapons or tools of the late Neolithic. Blades shaped like hoes or chisels, refined types of axe heads and arrowheads are pertinent examples. The magnificent large

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blade, No. 23, is a type developed from simple trapezoid and half-moon-shaped Stone Age knives. The perforated disk may go back to round disk-shaped mace-heads, which may early have become a distinctive ensign of chieftainship and royal power, and subsequently have turned into a symbol of power quite generally, such as that of Heaven itself. It is in the simple round disk that the ideas of Heaven's power and roundness converge. The peculiar, fairly common type of disk with vertical ring along the inner rim strongly suggests the heavy round mace-head with sharpened edge as its prototype.

Other forms clearly point to metal prototypes: the daggers, or dagger-axes, and the spearheads. Still others, conveniently described as sceptres, appear to have been shaped in imitation of slender spatulas of carved bone current in the Shang dynasty.

Quite otherwise is the case of the *Ts'ung*, taken to be a symbol of the Earth; it is hardly possible to think of it as derived from any object of practical use. It seems to have been invented for ritual purpose. The common form, a low or high prism with the ends worked off into short tubular projections, is at least as early as Western Chou (1027–771 B.C.); but it may have emerged under the Shang (1300–1028 B.C.), as is suggested by a fragmentary specimen in a Japanese collection. Forms such as the simple perforated cube, No. 41 (Shang), with its unusual decoration, and the simple prism, No. 43 (Western Chou), may have preceded the developed type. They are so rare, however, that with equally good reason they may be considered as atypical outsiders. The long prisms have not thus far been reported from the Anyang site; they seem to fall in their entirety under Chou. The supposed connection of the *Ts'ung* with the ancestral cult (enshrining of a phallic image by a *Ts'ung*) is thereby rendered more difficult. The Earth was considered as square; the round hole, as has recently been pointed out by C. Hentze, may well represent the entrance to the world below.

A peculiar, appealing and specifically Chinese lapidary phenomenon is offered by the beautifully finished indentations. These are seen in axes, notched disks, butts of dagger-axes, the hilts of sceptres and elsewhere. The development of these indentations seems to have taken place no earlier than Shang and may have been initiated by metalwork fashions.

Animal sculptures, not encountered so far in Neolithic sites, appear in great number and variety at Anyang (1300–1028 B.C.). In contrast to the intricate, formalized and abstract animal-like designs in bronze decoration, jade animal figures often are quite realistically rendered. Most common is the Tiger in countless variations; the elephant is seen, and still oftener the bear, the stag, the ox, the water buffalo, and the hare or rabbit. The fish, the toad and the tortoise are likewise represented, while the cicada appears in many examples, perhaps out-numbered, though perhaps so only from Chou times onward, by the silkworm. Birds in flight are

believed to be representations of the swallow or the owl. Frequently fantastic birds occur, which may be related to the Chinese phoenix. Unmistakable are the images of the goose and, apparently, the wagtail. Some jades conceivably represent the dragon or other legendary creatures. No images of the horse are known, nor any of dogs, though in Shang times both these animals were often buried together with their masters.

It seems worth while to point out that small sculptures of animals in limestone and alabaster, probably worn as amulets, were carved in Mesopotamia (Uruk, Khafaje, Tell Brak) almost two thousand years before Anyang.

For about a millenium, from 1300 B.C., when the Shang established their last capital at the Anyang site in Northern Honan, to the end of the Chou dynasty in 256 B.C., work in jade attained a level of artistic greatness that was not regained later. During this millenium, it is true, there was a gradual slackening of the austere, sacral character in the archaic forms, but this was balanced by an incredible refinement in the more worldly and ornate works of the later centuries. There is, to be sure, no clear demarcation between the two categories, and actually ornateness often bespeaks a devout rather than a frivolous attitude.

The dating of jades presents certain difficulties. The first expert attempt at a coherent history of decorated jades down to the Han dynasty was made by A. Salmony in his *Carved Jade of Ancient China* (1938). The *modus operandi* there adopted was to link them to recognized styles in the décor of Shang and Chou ritual bronzes. The task becomes arduous in the case of undecorated objects, where the shapes, surface finish, traces of slicing and the modes of drilling are the only clues provided. To recognize and evaluate these technical characteristics at all requires an extraordinary degree of familiarity with the materials. Even so, in his later work, *Archaic Chinese Jades* (1952), Salmony committed himself to assigning seemingly nondescript types to definite periods. The dates submitted in the present catalogue are largely in agreement with those of Salmony.

The following chart is inserted for convenient orientation: It should be noted, however, that the phases here given do not actually correspond to stylistic sequences.

Neolithic (Aeneolithic)	prior to the 16th century B.C.
Shang Dynasty	*ca.* 1525–1028 B.C.
Anyang site	1300–1028 B.C.
Chou Dynasty	1027–256 B.C.
Western Chou	1027–771 B.C.
Hsin-ts'un site	*ca.* 10th–9th centuries B.C.
Eastern Chou	770–256 B.C.
Hsin-cheng burial	probably 680 B.C.
Chin-ts'un site	*ca.* 5th–3rd centuries B.C.
Ch'in Dynasty	221–207 B.C.
Western Han Dynasty	206 B.C.–24 A.D.
Lo-lang site	2nd century B.C.–*ca.* 4th century A.D.

The shapes of the cosmic symbols in their timeless and grand tranquillity appear to have remained unaffected by the stylistic changes of that long period. Of these changes, which left their imprint in the humblest fragments of ornamental specimens, ornaments and sculpture have a fascinating story to tell.

A certain realism, found in freely and vigorously modeled animal figures of the Shang art, seems to have been suppressed by a trend toward formalism, which became more pronounced under the Chou. Flattened surfaces with conventional patterns become the rule. Outline and lineament become abstract, and we can observe an increasing uniformity in the motifs used. Slowly moving curves replace the forceful and jerky angular designs of Shang heritage, and effects formerly unknown are created by the slanting cut. The decoration of the *Pi*, No. 5, with its fluent and steady rhythm of curvilinear figures, is a singularly fine example of Late Western Chou style.

One of the characteristic features of Early Eastern Chou decoration is a tendency toward small units of ornament, always incised, producing the effect of even patterns instead of large and distinct motifs. The small, snake-like, intertwined curls in the slit disk, No. 98, recur in similar disks from an early seventh-century burial at Hsin-cheng in Honan. Later, plastic spiral curls come into fashion, curls which rise above the decorated surface which had to be worked off by attrition and grinding and polishing, as in Nos. 113 and 114.

These plastic curls appear also on dragon figures (such as Nos. 136 and 137). It seems as though this dragon image, rather abstract, of a gracious levity, in numberless variations of pleasing S-curves and volutes, was all that now remained of the world of animals of the past; upon it converged the artistic thought and inventiveness of a whole epoch as well as what was then left of mythological conceptions, beliefs and fears.

In Late Eastern Chou times nimble and weightless creatures in fragile openwork were the ideal type. Half ornament, half organism, their silhouettes are distinguished by a nervous rhythm, by sudden turns, by unpredictable contrasts of curves and angles, of movement and arrest. Holding surprises all the way, their bodies are as it were in continuous transformation. They speak of the incredibly sharpened intellect of their makers, who may have looked upon the serene grace of the older dragons as something slightly dull or very languid. Indeed these masters had good reason for pride: no age before or after has invented anything so enchanting as their dancing-girls in jade, half human beings, half ornament.

While this sophistic age was not conspicuous for virility, it did produce a sculpture such as that of the Kneeling Prisoner, No. 51, which, with its captivating severity and its sad inexpressiveness, was no doubt the substitute for a human sacrifice. Gradually toward the end of the Chou dynasty human images came to the fore, but it was not until Han that

the sculptors were able to endow them with life. The artist of the Han period needed experience with ornament on the verge of turning into articulate organic life before venturing upon the kind of realism which carried him beyond the limits of the archaic sphere.

MAX LOEHR

Lenders to the Exhibition

Buffalo Museum of Science, Buffalo, New York

The Art Institute of Chicago, Edward and Louise B. Sonnenschein Collection, Chicago, Illinois

City Art Museum of St. Louis, St. Louis, Missouri

The John Herron Art Institute, Eli Lilly Collection, Indianapolis, Indiana

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Mr. and Mrs. James Marshall Plumer, Ann Arbor, Michigan

The Royal Ontario Museum of Archaeology, Toronto, Ontario, Canada

Seattle Art Museum, Seattle, Washington

Mr. Wilhelm V. von Moltke (through Mr. James Marshall Plumer), Birmingham, Michigan

Catalogue

PERFORATED DISKS (PI, HSÜAN-CHI, YÜAN)

1. LARGE PI — WESTERN CHOU (?)

Very large and heavy disk of a highly polished, deep brown clouded jade. Slightly conical, perfectly smooth bore-hole. Curved saw-spurs on both sides. Diameter 14 7/16 inches.

Lent by the City Art Museum of St. Louis.

2. FRAGMENT OF A LARGE PI — SHANG (?)

Deep green, shading into brown. Unevenly thick. Smooth conical bore-hole. Saw-spurs on one side. Diameter 11¼ inches.

Salmony, *Archaic Chinese Jades*, Pl. 55:1.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

3. PRIMITIVE PI — SHANG OR EARLIER (?)

Heavy, unevenly thick, irregularly rounded. Crudely drilled and smoothed hole in the center. Deep furrows caused by a swing saw. Variegated, dark greenish serpentine (?). Diameter 6½ inches.

Salmony, *Archaic Chinese Jades*, Pl. 57:3.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

4. PRIMITIVE PI — SHANG OR EARLIER (?)

Well polished, greenish-grey dense rock. Crudely drilled from both sides, the perforations overlap. Diameter 7⅝ inches.

Salmony, *Archaic Chinese Jades*, Pl. 56:5.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

5. DECORATED PI — LATE WESTERN CHOU

Dimly translucent, brownish-green clouded jade. Elaborately incised design in a concentric composition, identical on both sides, showing two fantastic animals with upcurled snouts, oval eyes with long canthus, and distinctly rendered claws. Above each of these animals, facing the opposite direction, smaller versions appear, surrounded by varying spiral and curvilinear figures. Diameter 9 9/16 inches. *Illustrated.*

Lent by the Seattle Art Museum.

6. SMALL DECORATED PI — EASTERN CHOU

Bluish-white, translucent nephrite with light brown spots. Ruggedly perforated from both sides. Décor of spiral curls in relief on neatly smoothed surfaces. Diameter 3½ inches.

Lent by Mr. and Mrs. Max Loehr.

7. DECORATED PI — LATE EASTERN CHOU

Even, translucent, deep green with brownish markings. Décor, identical on both sides, consisting of an outer zone with incised intertwining bands which issue symmetrically from four animal heads. Separated from this zone by a narrow ring with oblique striation, an inner zone filled with curls in low relief. Cylindrical perforation. Diameter 10 inches.

Exh. Cat., *Chinese Archaic Jades* (C. T. Loo—Norton Gallery of Art, West Palm Beach), Pl. 38:6.

Lent by The John Herron Art Institute, Eli Lilly Collection.

8. DECORATED PI — LATE EASTERN CHOU

Green, with brown and whitish clouds and streaks. Decoration similar to the preceding one. Diameter 10⅛ inches.

Salmony, *Carved Jade*, Pl. 39:2.

Lent by The Royal Ontario Museum of Archaeology.

9. DISK WITH WIDE PERFORATION, YÜAN — WESTERN CHOU (?)

Translucent olive green with clouds. Highly polished. Contour not perfectly circular. Diameter 4⅝ inches.

Lent by Mr. and Mrs. Max Loehr.

10. ORNATE DISK — EASTERN CHOU

Greenish translucent jade with whitish and dark brown markings. Decorated with curvilinear patterns in slanting cut and cross-hatched fields, repeated three times. Reverse identical. Diameter 3 inches.

Lent by the City Art Museum of St. Louis.

11. DISK WITH VERTICAL RING — SHANG (?)

Highly translucent whitish-green clouded jade. Diameter 4⅜ inches.

Salmony, *Archaic Chinese Jades*, Pl. 12:3.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

12. DISK WITH VERTICAL RING — SHANG (?)

Ivory-colored jade, with traces of cinnabar earth. The ring at the inner edge of uneven height and worn down. Fine concentric grooves on both sides of the disk. Diameter 3½ inches.

Lent by the Buffalo Museum of Science.

13. NOTCHED DISK, HSÜAN-CHI — EARLY WESTERN CHOU

Warm brownish-green, with a sharply outlined darker bluish-green inclusion. Three deep indentations and groups of teeth between them. Wide perforation, not perfectly circular. Diameter 4⅜ inches. *Illustrated (on cover).*

Lent by Mr. and Mrs. Max Loehr.

14. NOTCHED DISK, HSÜAN-CHI — EARLY WESTERN CHOU

Translucent warm grey with greenish, dark brown, light grey and russet markings. At the outer edge, three indentations with exquisitely regularly cut steplike groups of teeth between them. Wide conical perforation, not perfectly circular. Diameter 5 inches.

Lent by the Buffalo Museum of Science.

15. ORNATE DISK — LATE EASTERN CHOU

Light greenish-grey translucent jade with brownish and whitish clouds. Wrought into the shape of a flat disk with three configurations of double-bodied dragons projecting from the outer rim. On the disk, incised spirals. Maximal width 3⅛ inches.

Exh. Cat., *3000 Years of Jade* (Arden Gallery, New York), p. 74, No. 154.

Lent by the Buffalo Museum of Science.

16. SMALL DISK — LATE EASTERN CHOU

Translucent apple green jade. Design of curves—probably simplified bird figures—incised on plain fields on cross-hatched background. Diameter 2⅛ inches.

Lent by Mr. and Mrs. Max Loehr.

CHISEL-SHAPED EMBLEMS (KUEI)

17. HEAVY KUEI — SHANG OR EARLIER (?)

Translucent, clouded bluish-white nephrite. Chisel shape, with rounded edges and a blunt cutting edge. Crudely perforated near butt. Mineral probably from the Lake Baikal area. Length 6 inches.

Lent by Mr. and Mrs. Max Loehr.

18. KUEI — SHANG OR EARLY CHOU

Bluish-grey-green, translucent, slender, sturdy chisel. Round, sharp cutting edge. Irregularly rounded perforation near butt. Evenly smoothed, bulging faces. Sharp lateral edges. Length 8 inches.

Lent by Mr. and Mrs. Max Loehr.

19. CHISEL — SHANG

Dimly translucent, greyish-white mineral. Slender tool, decorated with longitudinal grooves and ridges. Short attenuated tang with a perforation. Length 6¾ inches.

Lent by Mr. and Mrs. Max Loehr.

20. KUEI — WESTERN CHOU

Warm greenish-grey clouded jade, feebly translucent. Flat, evenly tapering toward the neatly ground cutting edge. Sharp lateral edges. A conical perforation some distance from the butt. Length 7¼ inches.

Lent by Mr. and Mrs. Max Loehr.

21. SLENDER KUEI — WESTERN CHOU

Sceptre in the shape of a long, flat chisel with gracefully, very slightly curved edges. Even olive green tone, with fine veins and clouds. Conical perforation. Length 11⅛ inches.

Salmony, *Archaic Chinese Jades,* Pl. 25:1.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

22. SLENDER KUEI — LATE WESTERN CHOU (?)

Opaque gold-brown mineral. Flat prismatic piece, slightly widening and tapering toward the lower end, which is blunt. Near the upper end, two superposed holes, crudely drilled from both sides. Curved saw-spurs on one side. Rigidly sharp-cornered. Length 11 inches.

Lent by the Buffalo Museum of Science.

CEREMONIAL BLADE (HU)

23. LARGE BLADE — WESTERN CHOU

Irregular trapeziform shape. Opaque grey-green clouded jade, with a sand-colored streak and spots. The lower edge is ground to a blunt cutting edge. Along the upper edge, three conical perforations, neatly drilled from one side. Close to the narrower end, two intersecting smaller perforations, drilled from the opposite side. Length 12⅝ inches.

Exh. Cat., *Chinese Archaic Jades* (C. T. Loo-Norton Gallery of Art, West Palm Beach), Pl. 5:4.

Lent by The John Herron Art Institute, Eli Lilly Collection.

INSIGNIA SHAPED AS BROAD BLADES (CHANG)

24. SCEPTRE — WESTERN CHOU

Broad flat blade, widening toward the sharpened, concave edge. Between the handle and the blade, there is a zone marked by symmetrically arranged lateral teeth and notches, which are connected by straight engraved lines running obliquely across the two faces. The handle is perforated. Greenish-brown opaque jade with light grey veins all over. Length 13⅛ inches. *Illustrated.*

Exh. Cat., *Chinese Archaic Jades* (C. T. Loo-Norton Gallery of Art, West Palm Beach), Pl. 5:1.

Lent by The John Herron Art Institute, Eli Lilly Collection.

25. SCEPTRE — WESTERN CHOU

Broad black blade, widening toward the base, which is set off from the short handle by lateral notched projections. Perforated from one side. The end of the handle was left unpolished. Length 11 inches.

Salmony, *Archaic Chinese Jades*, Pl. 28:1.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

AXE HEADS (YÜEH)

26. LARGE AXE — FINAL NEOLITHIC (?)

Deep green translucent nephrite with light brown clouds. Convex faces. Body widening toward the rounded, symmetrically ground edge. Double-conical perforation. Length 8$\frac{3}{16}$ inches.

Lent by the Buffalo Museum of Science.

27. LARGE AXE — SHANG OR EARLIER

Dark green chloromelanite, with grey-green and whitish clouds. Slightly convex faces, sloping symmetrically toward the edge. Two superposed perforations, hammered and drilled from both sides. Length 8$\frac{1}{16}$ inches.

Lent by Mr. and Mrs. Max Loehr.

28. AXE WITH SPLAYED CUTTING EDGE — SHANG (?)

Deep green rock, partly decolored. Strongly splayed edge; curved neck. In the center, a wide perforation, drilled from both sides. Two small perforations in the upper corners of the blade. Earthy concretions. Height 5$\frac{5}{16}$ inches.

Lent by Mr. and Mrs. Max Loehr.

29. HEAVY SMALL AXE — PRE-SHANG (?)

Black jade. Thick body, with beautifully rounded and beveled edges. Butt worked off to a slanting plane, probably to facilitate drilling, which is done from both sides. Length 4 5/16 inches.

Lent by Mr. and Mrs. Max Loehr.

30. BROAD FLAT AXE — SHANG (?)

Bright green with faint streaks and clouds. Nearly straight sides. Slanting cutting edge. Conically drilled hole. Length 6 inches.

Lent by Mr. and Mrs. Max Loehr.

31. GROOVED AXE — SHANG

Axe with longitudinal grooves, fanning out toward the slightly curved cutting edge. Perforation in the center. Originally greenish jade; decolored and partly withered. Length 4¾ inches.

Salmony, *Archaic Chinese Jades*, Pl. 2:3; —, *Carved Jade*, Pl. 8:2.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

32. NOTCHED AXE — SHANG

Light blue, slightly translucent, quartz-like mineral with darker clouds and streaks. Highly polished, somewhat withered surface. Rounded lateral notches. Conical perforation. Length 5⅞ inches.

Huang, *Yeh Chung P'ien Yü*, First Series, Vol. 2, Pl. 15b.

Lent by Mr. and Mrs. Max Loehr.

33. NOTCHED AXE — SHANG

Axe with lateral notches and a faintly splayed edge. Even, translucent, light green with whitish speckles. Length 4 11/16 inches.

Lent by Mr. and Mrs. Max Loehr.

34. NOTCHED AXE — SHANG (?)

Triangular blade of an even warm greenish-grey tone with a few white spots. Strongly splayed edge; lateral notches; irregularly-shaped rounded neck. Length 4⅞ inches.

Lent by the Buffalo Museum of Science.

CEREMONIAL DAGGER-AXE BLADES (KO)

35. KO — SHANG

Brownish-grey, fine-grained mineral. Blade with median crest. Some incrustation of bronze oxide. Break at the tip. Wide conical perforation in the tang. Length 12¼ inches.

Lent by Mr. and Mrs. Max Loehr.

36. LARGE KO, FRAGMENTARY — SHANG (?)

Light clouded green-grey rock with dark grey patches. The blade is broken; part of it is missing. Conical perforation in the tang. Length *ca.* 19½ inches.

Lent by Mr. and Mrs. Max Loehr.

37–40. FOUR MINIATURE KO — SHANG/WESTERN CHOU (?)

Blades of slightly varying shapes, brown, ivory-colored, dark green, and yellowish-green. Average length *ca.* 4½ inches.

Lent by Mr. and Mrs. Max Loehr.

SYMBOLS OF THE EARTH (TS'UNG)

41. SMALL TS'UNG, DECORATED — PROBABLY SHANG

Perforated cube of blackish-green color with cream-colored spots. Decorated with two Tiger (?) heads, whose halves meet at two opposite corners. Height 1⅜ inches. *Illustrated.*

Salmony, *Archaic Chinese Jades,* Pl. 18:8; —, *Carved Jade,* Pl. 11:1.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

42. LARGE TS'UNG — WESTERN CHOU

High, slightly tapering prism of greyish mottled rock. Drilled longitudinally from both sides. Carved patterns, consisting of a regular sequence in nine tiers of horizontal grooves and ledges. Height 10 inches.

Salmony, *Archaic Chinese Jades,* Pl. 59:3.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

43. LARGE TS'UNG — WESTERN CHOU

Similar to the preceding type. Dark brownish-grey and black mottled rock. Decorated with nine simple horizontal grooves at the corners. The perforation was left uncompleted at one end. Height 9¼ inches.

Salmony, *Archaic Chinese Jades,* Pl. 59:4.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

44. TS'UNG — LATE EASTERN CHOU/HAN (?)

Light grey-green jade embedded in stone. Sharply dressed faces with a shallowly incised pattern of intertwining dragons in the corners. Tubular extensions unevenly rounded. Perforated from both ends. Height 6¼ inches.

Lent by the City Art Museum of St. Louis.

45. TS'UNG — EASTERN CHOU (?)

Black rock with grey veins. Prism with four rectangular faces. Upper and lower ends rounded off to form cylindrical extensions. Wide perforation. Height 4½ inches.

Salmony, *Archaic Chinese Jades,* Pl. 101:2.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

46. TS'UNG — EASTERN CHOU (?)

Deep, translucent, green and brown jade. Low prism with cylindrical extensions. Simple décor of two horizontal grooves at the corners. Height 1⅝ inches.

Salmony, *Archaic Chinese Jades,* Pl. 97:3.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

47. TS'UNG — EASTERN CHOU (?)

Translucent, even pale green with deep brown spots. Smooth surfaces; rounded corners. Height 1⅞ inches.

Salmony, *Archaic Chinese Jades,* Pl. 65:4.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

48. SMALL TS'UNG — EASTERN CHOU

Low, ringlike shape. Greyish-olive green, highly polished jade. Height 15/16 inch; width 2 5/16 inches.

Lent by Mr. and Mrs. Max Loehr.

49. TS'UNG — LATE EASTERN CHOU/HAN (?)

Greenish-white and translucent light green jade. Sharp-cornered prism with perfectly even faces. Height 4¼ inches.

Salmony, *Archaic Chinese Jades*, Pl. 100:3; Huang, *Ku Yü T'u Lu*, First Series, Vol. 2, Pl. 7b.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

50. FLAT DISK WITH SQUARED-OFF SIDES — PRE-SHANG (?)

Light grey, marble-like stone. Wide, strongly conical perforation. Stained with red ochre. Width 4⅜ inches.

Possibly a primitive forerunner of the *Ts'ung* types. Cf. Andersson, "Researches into the Prehistory of the Chinese," *B. M. F. E. A.*, No. 15, 1943, Pl. 71:4.

Lent by Mr. and Mrs. Max Loehr.

SCULPTURE IN THE ROUND

51. HEAD OF AN ELEPHANT — SHANG

Whitish marble. The piece is flat on the under side and has a short squarish projection at the rear end. Rigidly simplified forms. No trunk is indicated. Ears treated as spirals. The eyes, drilled rings. Said to have come from Anyang. Length 2⅞ inches.

White, "The Richest Archaeological Site in China," *Illus. London News*, March 23, 1935, p. 481, Figs. 1 and 2.

Lent by The Royal Ontario Museum of Archaeology.

52. WATER BUFFALO FIGURE — SHANG (?)

Black marble-like mineral with light grey veins and yellow-brown spots. Highly polished, glossy surface. Carved from a large pebble, the original shape of which accounts for a certain asymmetry in this magnificent and powerful sculpture. Supposed to have been found at Anyang. Length 7 inches. *Illustrated.*

Salmony, *Carved Jade*, Pl. A:1,2.

Lent by The Royal Ontario Museum of Archaeology.

53. HUMAN HEAD — WESTERN CHOU

Pale green jade. At the flattened back, a perforated horizontal lug for suspension. Hair and eyebrows marked by striation. The half-moon-shaped eyes are incised. Between the nose and the left corner of the mouth, a hole was drilled. Height ⅞ inch.

Salmony, *Archaic Chinese Jades*, Pl. 86:1; —, *Carved Jade*, Pl. 69:6.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

54. BEAR FIGURE — SHANG

Turquoise matrix. The animal in a sitting posture. Drilled vertically through center. Height 1 1/16 inches.

Lent by Mr. and Mrs. Max Loehr.

55. TIGER FIGURE — EARLY WESTERN CHOU

Carved from a prismatic piece of green jade, calcinated in part. One pair of legs is skipped. The lower jaw is perforated. Length 1⅝ inches.

Salmony, *Archaic Chinese Jades*, Pl. 50:8; Pelliot, *Jades Archaïques*, Pl. 40:1,5.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

56. BIRD FIGURE — EARLY WESTERN CHOU

Bluish-green, faintly translucent mineral. The bird's head is turned sideways. Its feet are simply treated as a perpendicular lug with a bore-hole. Length 1½ inches.

Lent by Mr. and Mrs. Max Loehr.

57. CICADA FIGURE — WESTERN CHOU

Pale green, partly decomposed jade. The parts are set off from each other by sharply outlined ledges. Perforation at the nose. Length 1½ inches.

Salmony, *Archaic Chinese Jades*, Pl. 41:4.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

58. PUPA (SILKWORM) FIGURE — WESTERN CHOU

Brownish-green jade. Transverse grooves all along the body. Length 1¾ inches.

Salmony, *Archaic Chinese Jades*, Pl. 41:13.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

59. STATUETTE OF A KNEELING PRISONER — LATE EASTERN CHOU

Fine-grained black stone. Summarily modeled face and body. Hands tied behind the back, covering the end of a long, double-braided incised pigtail. Curious grooved headdress with transverse striae on top. Height 7¾ inches. *Illustrated.*

Salmony, *Archaic Chinese Jades*, Pl. 86; Sirén, *Kinas Konst*, Vol. 1, Pl. 18:5.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

60. PAIR OF BIRDS — HAN OR EARLIER (?)

Pale greenish-grey with decolored spots. The birds are shown side by side with their beaks touching. Except for deep cuts to set off the tails, the surfaces are entirely smooth. Width 1⅜ inches.

Salmony, *Archaic Chinese Jades*, Pl. 106:10.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

61. CONVENTIONALIZED FIGURE OF A PIG — LATE EASTERN CHOU/HAN

Greenish jade with whitish and tan markings. No modeling; the parts are marked by shallow slanting incisions of geometric character. The bottom is plain and flat, and, in contrast to the glossy polish of the rest, is only barely ground smooth. Length 3¾ inches.

Salmony, *Archaic Chinese Jades*, Pl. 104:8.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

62. SMALL TORTOISE FIGURE — HAN (?)

Whitish stone. Incised surface patterns. Narrow perforation at the neck. Length 1¾ inches.

Salmony, *Archaic Chinese Jades*, Pl. 41:13.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

PENDANTS, APPLIQUÉS, SHAPED AS ANIMAL FIGURES

63. TIGER FIGURE — SHANG

Translucent, whitish-green clouded jade with a dark streak. The animal is carved from a flattish piece. Front and top views are in the same plane. At the curled tip of the heavy tail there is a narrow perforation. Another hole is drilled obliquely from the mouth to the lower jaw. Legs and claws are clearly rendered. Length 3⅛ inches.

Lent by The Royal Ontario Museum of Archaeology.

64. TIGER FIGURE — SHANG

Warm ivory tone. Traces of cinnabar in the cavities of the design. Disproportionately large head, with teeth and fangs explicitly rendered. Length 2¾ inches.

Lent by Mr. and Mrs. Max Loehr.

65. TIGER FIGURE — PROBABLY SHANG

Translucent green jade with calcinated spots. By formalized surface patterns, by the form of the eyes and the long tail, the style is marked as different from that of the preceding type. Length 3¼ inches.

Lent by Mr. and Mrs. Max Loehr.

66. FRAGMENT OF A TIGER MASK — SHANG

Deep black, fine-grained mineral. Central ridge between the eyes and eyebrows, which are exquisitely carved in fine raised lines. Width 1⅞ inches.

Lent by The Royal Ontario Museum of Archaeology.

67. ANIMAL MASK — SHANG

Slightly calcinated light brown jade plaque. This mask, sloping from a median vertical crest toward the edges, closely corresponds to designs in late Shang bronze vessels. Tidy execution in low relief. Plain back. Width 2 5/16 inches. *Illustrated.*

Lent by the City Art Museum of St. Louis.

68. FRAGMENT OF A MONSTER FIGURE — SHANG OR EARLY CHOU

Brown, dimly translucent; turned whitish by calcination. Fore part of an animal whose head is turned back. The head seems that of a Tiger, but is provided with a hooked horn or crest. Curvilinear surface patterns in fine raised lines. Height 2¾ inches.

Lent by Mr. and Mrs. Max Loehr.

69. FRAGMENT OF AN ELEPHANT FIGURE — EARLY WESTERN CHOU

Largely calcinated jade of nondescript color. Head, trunk and body, the hind part of which is missing, are decorated with incised spiral designs. Length 1¾ inches.

Salmony, *Archaic Chinese Jades*, Pl. 40:7; —, *Carved Jade*, Pl. 14:4.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

70. WATER BUFFALO FIGURE — SHANG

Translucent, warm light greenish-white nephrite with a dark brown stratum that was used to good effect for the horns of the buffalo. Half-crouching position. Strongly modeled. Back plain and flat. Perforations at the mouth and foreleg. Length 1¾ inches.

Lent by Mr. and Mrs. Max Loehr.

71. FIGURE OF A HARE — SHANG

Whitish clouded jade. Hind legs treated summarily. Silhouette of lively movement. Perforation at the breast. Length 1½ inches.

Lent by Mr. and Mrs. Max Loehr.

72. FIGURE OF A HARE OR RABBIT — EARLY WESTERN CHOU

Translucent dark greenstone. Biconvex plaque, carved in a summary fashion, identically on both sides. Tiny conical perforation through the forepaw. Length 1⅝ inches.

Lent by the Buffalo Museum of Science.

73. FIGURE OF A HARE OR RABBIT — EARLY WESTERN CHOU

Highly polished, translucent olive green, decolored around the edge and on the reverse side. Crouching position. Length 1 11/16 inches.

Lent by Mr. and Mrs. Sherman E. Lee.

74. OX HEAD — PROBABLY SHANG

Pendant, of greenish, slightly calcinated jade. Design in thin raised lines. Slanting perforation from the mouth to the plain reverse side. Length 1 1/16 inches.

Salmony, *Archaic Chinese Jades*, Pl. 20:5.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

75. TOAD FIGURE — EARLY WESTERN CHOU

Grey-green translucent jade. Full oval plane-convex plaque with conical perforation in the center. The legs, marked by slanting cuts, project but slightly. Eyes and nostrils in relief. Mouth indicated by a deep cut. Obliquely drilled hole through lower jaw. Length 1⅞ inches.

Lent by the Buffalo Museum of Science.

76. FISH FIGURE — SHANG OR EARLY CHOU

Highly translucent green jade. Incised design. Wedge-shaped projection at the tail. Mouth perforated. Length 2 7/16 inches.

Lent by Mr. and Mrs. Max Loehr.

77. FISH FIGURE — WESTERN CHOU

Pale greyish-green, shading into brownish tones. Plain, except for engraved lines indicating eyes, fins. Curiously pointed mouth. Length 3 3/16 inches.

Lent by Mr. Wilhelm V. von Moltke.

78–80. THREE DRAGON FIGURES — EARLY WESTERN CHOU

Carved of grey and black, yellow and white jade, probably from segments of narrow disks. The white piece distinguished by a beautifully carved dentelated crest along the back. Average length *ca.* 3 inches.

Lent by Mr. and Mrs. Max Loehr.

81. "DRAGON" FIGURE — EARLY WESTERN CHOU

Warm grey translucent jade, with traces of cinnabar earth. The design of the eyes, the angular spirals of the joints, and two parallel lines in the broad tail are executed in slanting cut. Head distinguished by mushroom-shaped horns. Length 2¾ inches.

Lent by the Buffalo Museum of Science.

82. DRAGON APPLIQUÉ — EASTERN CHOU

Brownish-yellow, dimly translucent, thin plaque of jade in the shape of a dragon-like animal. Upper side elaborately decorated with spiral forms in relief; reverse plain. Height 3 11/16 inches.

Salmony, *Carved Jade,* Pl. 45:5.

Lent by the Seattle Art Museum.

83. FANTASTIC BIRD FIGURE — SHANG (?)

Light green jade with yellowish markings and cream-colored spots. Probably carved from a section of a disk. The bird has a large dentelated crest and a similarly treated tail. Design in double engraved lines. Height 4¾ inches. *Illustrated.*

Lent by the Buffalo Museum of Science.

84. BIRD (FALCON [?]) FIGURE — SHANG

Thick piece, of dark green color, largely calcinated. Traces of cinnabar earth. Drilled at the foot. Length 1¼ inches.

Lent by Mr. and Mrs. Max Loehr.

85. BIRD (MAGPIE [?]) FIGURE — WESTERN CHOU

Translucent whitish jade. Perforation at the breast. Length 2⅛ inches.

Lent by Mr. and Mrs. Max Loehr.

86. BIRD FIGURE — WESTERN CHOU

Whitish mottled jade. Flat, silhouetted piece, showing incised lines for the eyes and the edges of the wings. Length 1½ inches.

Salmony, *Archaic Chinese Jades,* Pl. 49:2.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

87. BIRD FIGURE — WESTERN CHOU

Green, partly decolored jade. Sprightly, curvilinear silhouette. Plain. Tiny perforation at the bird's claw. Length 1⅜ inches.

Salmony, *Archaic Chinese Jades,* Pl. 48:5.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

88. BIRD (GOOSE [?]) FIGURE — LATE WESTERN CHOU (?)

Light grey opaque stone, with a darker, greenish vein. Length 1⅜ inches.

Lent by Mr. and Mrs. Max Loehr.

89. CICADA FIGURE — LATE WESTERN CHOU (?)

Flat curved plaque of green, partly decolored jade. Plain surfaces, except for two incised lines forming an angle across the fore part of the insect. Conical perforation in the center. Length 2⅜ inches.

Salmony, *Archaic Chinese Jades*, Pl. 21:4; Exh. Cat., *International Exhibition of Chinese Art* (Royal Academy of Arts, London), No. 337.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

90. WINGED ANIMAL FIGURE — LATE EASTERN CHOU

Pale green translucent jade with white markings. S-curved figure of a winged dragon (?), partly in openwork. The organic parts accentuated by curvilinear cuts. Length 2 1/16 inches.

Lent by the Buffalo Museum of Science.

91. SQUATTING DEMON FIGURE — WESTERN CHOU

Translucent warm greenish jade with ochre-colored spots. Curved flat piece, probably carved from a segment of a disk. On top of the human-like head, a notched crest with incised lines suggesting hairs. Arms bent at the elbows. Clawlike feet, with a short sharpened downward projection. Intricate surface design in engraved double lines. Characteristic symbol in form of a circle divided into four quarters at the buttocks. Height 3⅜ inches.

Lent by the Buffalo Museum of Science.

HANDLES

92. FLAT HANDLE — SHANG (?)

Ivory-colored jade of a greenish hue, with yellowish and white spots. Decorated with transverse ridges and grooves. Shallowly drilled circles on one side. Perforated near the top. Tapering projection below. Length 3⅝ inches. *Illustrated.*

Lent by Mr. and Mrs. Max Loehr.

93. PRISMATIC HANDLE — SHANG (?)

Translucent greyish-green mineral with whitish streaks. Roof-shaped top over a slightly concave zone, below which is a tapering stem decorated with overlapping leaflike forms in three identical tiers. A narrow, short projection at the base. Length 3⅞ inches. *Illustrated.*

Lent by Mr. and Mrs. Max Loehr.

94. PRISMATIC HANDLE — SHANG (?)

Translucent grey-green with ochre-colored streaks. Similar to the preceding specimen, except for the top, which is flat, and the design of the "leaves," which are in bold relief. Length 3 15/16 inches. *Illustrated.*

Lent by Mr. and Mrs. Max Loehr.

SLIT DISKS (CHÜEH)

95. CHÜEH — EARLY WESTERN CHOU (?)

Oval disk of partly calcinated, light green jade. Acentric perforation; perpendicular slit. Height 2¼ inches.

Lent by Mr. and Mrs. Max Loehr.

VICTORIA AND ALBERT MUSEUM LIBRARY

96. CHÜEH — SHANG (?)

Irregular oval piece of mottled brownish and green, partly decolored jade. Oblique slit from edge to off-center hole, drilled from both sides. Height 1⅜ inches.

Salmony, *Archaic Chinese Jades*, Pl. 30:10.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

97. CHÜEH — LATE WESTERN CHOU

Circular disk of a warm greenish-grey color. Relatively wide perforation; radial slit. Incised simplified bird figure, adapted to the round. Diameter 1⅝ inches.

Salmony, *Archaic Chinese Jades*, Pl. 63:5.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

98. CHÜEH — EARLY EASTERN CHOU

Thin circular disk with round perforation and a radial widening slit. Dull brownish-green. Incised pattern of curvilinear intertwining figures. Diameter 2⅛ inches.

Salmony, *Archaic Chinese Jades*, Pl. 89:6.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

BEADS

99. BEAD — SHANG

Heavy conical bead with a narrow perforation. Translucent dull green. Decorated with a Tiger mask (*"t'ao-t'ieh"*) in low relief. Height 1⅝ inches.

Salmony, *Archaic Chinese Jades*, Pl. 18:9.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

100. BEAD — SHANG

Tubular flaring bead of a translucent, greyish-green, highly polished jade. Decorated with horizontal grooves in three zones. Drilled from both ends. Height 2 13/16 inches.

Salmony, *Archaic Chinese Jades*, Pl. 17:3.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

101. PRISMATIC BEAD — SHANG

Pale greenish jade, slightly decolored. One of the larger faces decorated, in fine lines, with an animal mask. Piercing the center of this mask, a double-conical perforation. Back and sides plain. Height 11/16 inch.

Lent by Mr. and Mrs. Sherman E. Lee.

102. BEAD — EARLY WESTERN CHOU

Light grey-green with brownish spots. Trapezoid shape, lenticular in section. Perforated lengthwise. On either side appears an animal mask in low relief. Height 1⅛ inches.

Salmony, *Archaic Chinese Jades*, Pl. 37:7.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

103. BEAD — LATE WESTERN CHOU

Tubular flaring bead of greyish-green color. The surface is decorated with an incised design of two dragons moving in corkscrew bands. Drilled from both sides. Height $1\frac{13}{16}$ inches.

Salmony, *Archaic Chinese Jades*, Pl. 60:7.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

104. BEAD — LATE WESTERN CHOU (?)

Prismatic piece of green jade, with a narrow perforation. Symmetrically carved geometric ornaments in low relief. Height 1 inch.

Salmony, *Archaic Chinese Jades*, Pl. 60:4.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

105. BEAD SHAPED AS A RAM'S HEAD — HAN

Decolored jade of a creamy whitish hue. Perforated lengthwise. Simplified, realistically rendered head. Length $1\frac{1}{2}$ inches.

Salmony, *Archaic Chinese Jades*, Pl. 106:7; —, *Carved Jade*, Pl. 23:1; Exh. Cat., *International Exhibition of Chinese Art* (Royal Academy of Arts, London), No. 589.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

ARCHER'S EQUIPMENT

106–108. THREE ARROWHEADS FOR CEREMONIAL USE — WESTERN CHOU

Ogival arrowheads with median grooves and hollow, or almost flat, bases. Various kinds of jade. Lengths $3\frac{1}{4}$, $2\frac{3}{16}$, $1\frac{11}{16}$ inches.

Lent by Mr. and Mrs. Max Loehr.

109. CEREMONIAL ARROWHEAD — WESTERN CHOU (?)

Ogival head of bone-colored jade, with long pointed barbs. Part of the stem broken off. Length 3 inches.

Lent by Mr. and Mrs. Max Loehr.

110. THUMB RING — EASTERN CHOU

Greyish-yellow jade, well polished. Instead of being just circular, the ring is flattened where it is to touch the thumbnail. Length $1\frac{7}{8}$ inches.

Lent by Mr. and Mrs. Max Loehr.

111. THUMB RING — LATE EASTERN CHOU

Whitish translucent nephrite. Around the opening, an elaborately carved dragon figure in relief, its long spiraling crest forming a laterally projecting appendage. On the under side, a small dragon figure in low relief. Length $1\frac{7}{8}$ inches.

Exh. Cat., *Chinese Archaic Jades* (C. T. Loo—Norton Gallery of Art, West Palm Beach), Pl. 49:8; Exh. Cat., *Archaic Chinese Jades* (The University Museum, Philadelphia), Pl. 5:68.

Lent by C. T. Loo (Mr. Frank Caro).

112. THUMB RING — HAN OR EARLIER

Pale grey-green translucent mineral. Round orifice. Sharp-cornered faces. Length 2 3/16 inches.

Lent by Mr. and Mrs. James Marshall Plumer.

SWORD AND SCABBARD FURNITURE

113. POMMEL — LATE EASTERN CHOU

Disk of light grey translucent jade with dark brown spots. Upper side decorated with plastic curls around a central elevation with incised patterns. On the lower side, there is a deep drilled groove encircling a transversely perforated central truncated cone. Diameter 1 7/8 inches.

Salmony, *Archaic Chinese Jades*, Pl. 92:4.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

114. POMMEL — LATE EASTERN CHOU

Conical perforated disk of whitish, strongly translucent jade, with a pattern of plastic curls. A short bronze tube passing through the center holds a convex disk of polished malachite. Diameter 1½ inches.

Salmony, *Archaic Chinese Jades*, Pl. 92:8.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

115. POMMEL — LATE EASTERN CHOU

Greenish jade. Decorated with neatly carved curls in relief, surrounding a convex center with incised triquetrum design. On the back, a central hole and three small slanting drills for attachment to sword hilt. Diameter 1 5/8 inches.

Lent by Mr. and Mrs. Max Loehr.

116. CHAPE — LATE EASTERN CHOU

Light greyish nephrite, of a yellowish-green cast, with deep brown spots. Tapering body of lenticular cross section with lateral notched flanges. Dragon figure in high relief on one side; small curls arranged in eight rectangular fields on the other side. Deep central perforation, flanked by small obliquely drilled holes, on the top face. Height 2 inches.

Lent by C. T. Loo (Mr. Frank Caro).

117. SCABBARD ORNAMENT (PORTE-ÉPÉE) — LATE EASTERN CHOU

Light greenish-brown translucent jade. Oblong plaque, both ends of which are bent down. Upper face decorated with an animal mask and spiral ornaments both in relief and incised. At the underside, a rectangular projection, hollowed out to form a wide loop. Length 4 inches. *Illustrated.*

Lent by Mr. and Mrs. James Marshall Plumer.

118. SCABBARD ORNAMENT (PORTE-ÉPÉE) — LATE EASTERN CHOU/HAN

Translucent, pale greenish jade. Slender tapering piece, decorated with an openwork figure of an elongated creeping animal in the round. Wide rectangular loop underneath. Traces of bronze oxide. Length 3 1/8 inches. *Illustrated.*

Lent by the Buffalo Museum of Science.

119. SCABBARD ORNAMENT (PORTE-ÉPÉE) LATE EASTERN CHOU

Milky-white translucent jade, turning into a bluish-grey at one end. Similar to the preceding type. Decorated with a vibrantly curved dragon figure in low relief. Length 3¾ inches. *Illustrated.*

Lent by C. T. Loo (Mr. Frank Caro).

120. SCABBARD ORNAMENT LATE EASTERN CHOU

Translucent greenish- and brownish-grey, with darker areas. Smaller and lighter than the preceding specimens, with a loop not strictly rectangular. Decorated with fine small plastic dots, evenly distributed and interconnected by engraved lines. Length 2⅝ inches.

Lent by Mr. and Mrs. James Marshall Plumer.

121. SCABBARD ORNAMENT HAN OR LATER

Plane-convex body of whitish, glossy jade, hollowed out transversely. Surface carved into grooved bands framing a bulging one. Width 1⅞ inches.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

BELT HOOKS

122. BELT HOOK LATE EASTERN CHOU

Beautiful, sand-colored, highly polished mineral with tan and brownish markings. Curved body of squarish cross section, slightly narrowing toward the hook, which is shaped as an animal's head. Fluted surface, interrupted by transverse smooth sunken fields. Rectangular knob at the back. Length 6⅛ inches.

Lent by the Buffalo Museum of Science.

123. BELT HOOK LATE EASTERN CHOU

Pale green translucent jade, in the shape of a bird with its head turned back and forming a loop. Spread wings, body, and tail feathers form the shield, which has a trapezoidal outline. The inner parts of the wings are spiraling inwardly; the tail feathers coil in the opposite direction. Squarish knob on the underside. Width 1⅝ inches.

Salmony, *Archaic Chinese Jades,* Pl. 93:1; —, *Carved Jade,* Pl. 66:3.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

124. BELT HOOK LATE EASTERN CHOU

Light greyish-green jade. Ovoid body with a hook shaped as an animal head. Surface decorated with interlocked curls. Round knob on the underside. Length 1¾ inches.

Salmony, *Archaic Chinese Jades,* Pl. 93:3.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

125. BELT HOOK LATE EASTERN CHOU/HAN

Bone-colored jade. On the tapering bent shield, a dragon playing in the waves. Hook shaped as an animal's head. Round button at the back. Length 2⅝ inches.

Exh. Cat., *Chinese Archaic Jades* (C. T. Loo—Norton Gallery of Art, West Palm Beach), Pl. 57:5.

Lent by C. T. Loo (Mr. Frank Caro).

VARIOUS ORNAMENTS AND OBJECTS

126. CEREMONIAL BRACELET — SHANG (?)

Oval tapering tube. Upper edge cut obliquely. Clouded green jade with whitish and brown markings. The lower, narrower rim shows signs of wear. Height 4$\frac{9}{16}$ inches.

Exh. Cat., *3000 Years of Jade* (Arden Gallery, New York), p. 67, No. 83.

Lent by the Buffalo Museum of Science.

127. BROAD FLAT HOOK — SHANG (?)

Light yellowish-green jade with brownish spots. Three grooved curves on one side. Narrow perforation drilled through the straight part of the piece, parallel to the first of these grooves. Singular type; suggestive of having been used in a spear thrower. Length 1$\frac{7}{8}$ inches.

Lent by the Buffalo Museum of Science.

128. TOOTH OF A TIGER MASK (?) — SHANG

Tooth-shaped flat piece of ivory-colored, slightly calcified jade. Comparatively crude finish. The piece most likely belonged to a Tiger or demon mask of apotropaeic significance such as are known to have existed in shell carvings. Height 2 inches.

Lent by Mr. and Mrs. Max Loehr.

129. "KNOT-OPENER" — WESTERN CHOU STYLE

Yellowish-grey and blackish-brown jade. The piece consists of a gently curved pointed blade with rounded edges, and a handle wrought into the shape of a subhuman head with triangular horns. Traces of cinnabar in some of the cavities. Length 5$\frac{1}{4}$ inches.

Exh. Cat., *3000 Years of Jade* (Arden Gallery, New York), p. 59, No. 46.

Lent by the Buffalo Museum of Science.

130. HEAVY PIN — EASTERN CHOU (?)

Round tapering pin, of a milky-green with whitish and yellowish markings. Fine polish. Length 7$\frac{5}{16}$ inches.

Lent by Mr. and Mrs. Sherman E. Lee.

131. SEGMENT OF A DISK IN OPENWORK — WESTERN CHOU

Warm yellowish-green jade with brownish and whitish markings. Rows of openwork in concentric order, and intricate indentations along the inner and outer edges. Fine incised linear patterns, worn and defaced, on one side. The piece appears to have formed part of a composite object. Width 4$\frac{7}{8}$ inches.

Salmony, *Archaic Chinese Jades*, Pl. 50:2.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

132. INCISED PLAQUE — LATE WESTERN CHOU

Translucent grey jade with brown markings. Configuration of two monsters whose tails are shaped as anthropomorphic heads. Back plain. Length 2$\frac{7}{16}$ inches.

Salmony, *Archaic Chinese Jades*, Pl. 63:9.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

133. ORNATE PLAQUE — LATE WESTERN CHOU

Ivory-colored jade. Oblong plaque; elaborately worked dentelated edges, except for the base. The design in slanting cut and incised lines shows a configuration of a head with tusk topmost, a bird in the center, and an animal head lowermost. Partly in openwork. Length 3 15/16 inches. *Illustrated.*

Exh. Cat., *3000 Years of Jade* (Arden Gallery, New York), p. 72, No. 124.

Lent by the Buffalo Museum of Science.

134. CURVED PENDANT — EASTERN CHOU

Dark green jade, in the shape of a flat tapering segment of a disk. The broader end with angular teethlike projections. Relief patterns of spirals all over the two faces, which are not identically treated. Length 4 inches.

Lent by the Buffalo Museum of Science.

135. SEMICIRCULAR PENDANT — EASTERN CHOU

Light warm-grey jade with gold-brown streaks. Raised edge with low, sharp-cornered projections. Surfaces filled with plastic curls. Length 3¾ inches.

Lent by C. T. Loo (Mr. Frank Caro).

136–137. PAIR OF DRAGON PENDANTS — EASTERN CHOU

Translucent greenish jade. Two nearly identical carved flat figures of curved dragons with slanting projections at the heads and tails. Surface pattern of plastic curls. Length of each 4¾ inches.

Exh. Cat., *Chinese Archaic Jades* (C. T. Loo—Norton Gallery of Art, West Palm Beach), Pl. 41:4,6.

Lent by C. T. Loo (Mr. Frank Caro).

138–139. PAIR OF SMALL DRAGON PENDANTS — EASTERN CHOU

Translucent greyish nephrite with tan markings. Two identically carved figures, with incised spiral patterns. Length of each 2⅝ inches.

Exh. Cat., *Chinese Archaic Jades* (C. T. Loo—Norton Gallery of Art, West Palm Beach), Pl. 55:4,5.

Lent by C. T. Loo (Mr. Frank Caro).

140. DOUBLE-HEADED DRAGON PENDANT — EASTERN CHOU

Dark bluish-grey, partly calcinated jade. Under an arch formed by their coalesced bodies, the heads of the two dragons touch at their noses. Length 2 11/16 inches.

Exh. Cat., *Chinese Archaic Jades* (C. T. Loo—Norton Gallery of Art, West Palm Beach), Pl. 43:1; Exh. Cat., *Archaic Chinese Jades* (The University Museum, Philadelphia), Pl. 10:176.

Lent by C. T. Loo (Mr. Frank Caro).

141. PENDANT IN OPENWORK — LATE EASTERN CHOU

Translucent light grey, shading into yellowish-brown. Intricate symmetrical composition of a pair of dragons (?) in openwork, relief, and incised lines. From Chin-ts'un near Loyang, Honan. Width 2⅛ inches.

Exh. Cat., *Chinese Archaic Jades* (C. T. Loo—Norton Gallery of Art, West Palm Beach), Pl. 48:6; Exh. Cat., *Archaic Chinese Jades* (The University Museum, Philadelphia), Pl. 16:305.

Lent by C. T. Loo (Mr. Frank Caro).

142. GROUP OF TWO BIRDS — LATE EASTERN CHOU

Greenish-grey jade with decolored, creamy-white spots. Thin plaque, delicately cut into an openwork configuration of two addorsed birds. Glossy polish. Incised lineament. Height 1⅝ inches.

Exh. Cat., *Chinese Archaic Jades* (C. T. Loo—Norton Gallery of Art, West Palm Beach), Pl. 46:3; Exh. Cat., *Archaic Chinese Jades* (The University Museum, Philadelphia), Pl. 10:185.

Lent by C. T. Loo (Mr. Frank Caro).

143. FLUTED RING — LATE EASTERN CHOU

Yellowish-grey, feebly translucent stone with black veins. Conical ring with a pattern of horizontal grooves, which in the lower, wider zone are interrupted by three plain rectangles. Diameter 2½ inches.

Salmony, *Archaic Chinese Jades*, Pl. 90:3.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

144. LARGE PEBBLE OF NEPHRITE

Lighter and darker shades of greyish-green with russet veins and brownish spots. Width 6 inches.

Exh. Cat., *3000 Years of Jade* (Arden Gallery, New York), No. 3.

Lent by The Art Institute of Chicago, Sonnenschein Collection.

Eight specimens of minerals—nephrite, actinolite, chloromelanite, hornblende, serpentine and jadeite—have been lent by the Department of Mineralogy of the University of Michigan.

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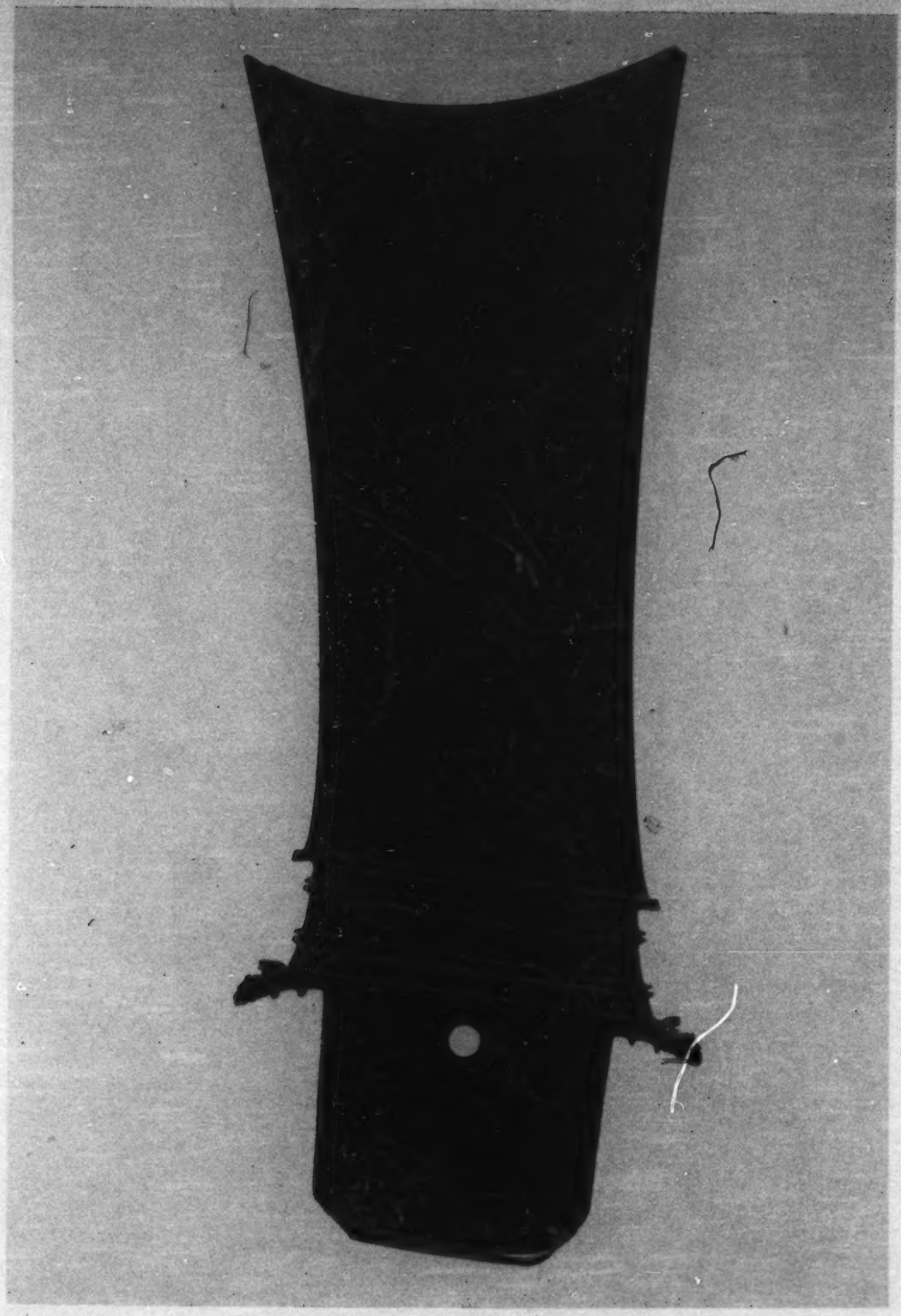


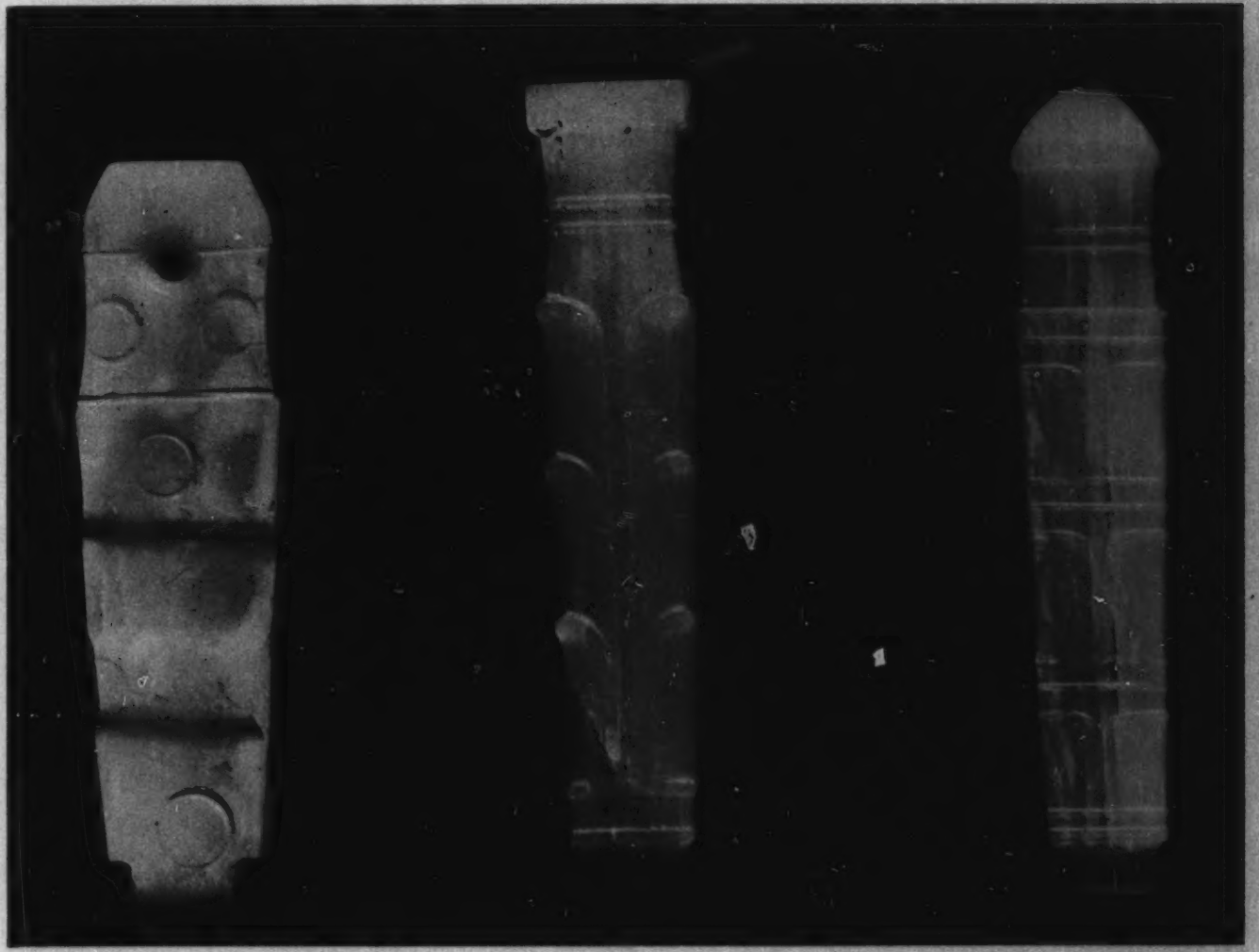
24. SCEPTRE

WESTERN CHOU

67. ANIMAL MASK — SHANG

41. SMALL TS'UNG, DECORATED — PROBABLY SHANG

5. DECORATED PI — LATE WESTERN CHOU



92. FLAT HANDLE SHANG (?)

94. PRISMATIC HANDLE SHANG (?)

93. PRISMATIC HANDLE SHANG (?)

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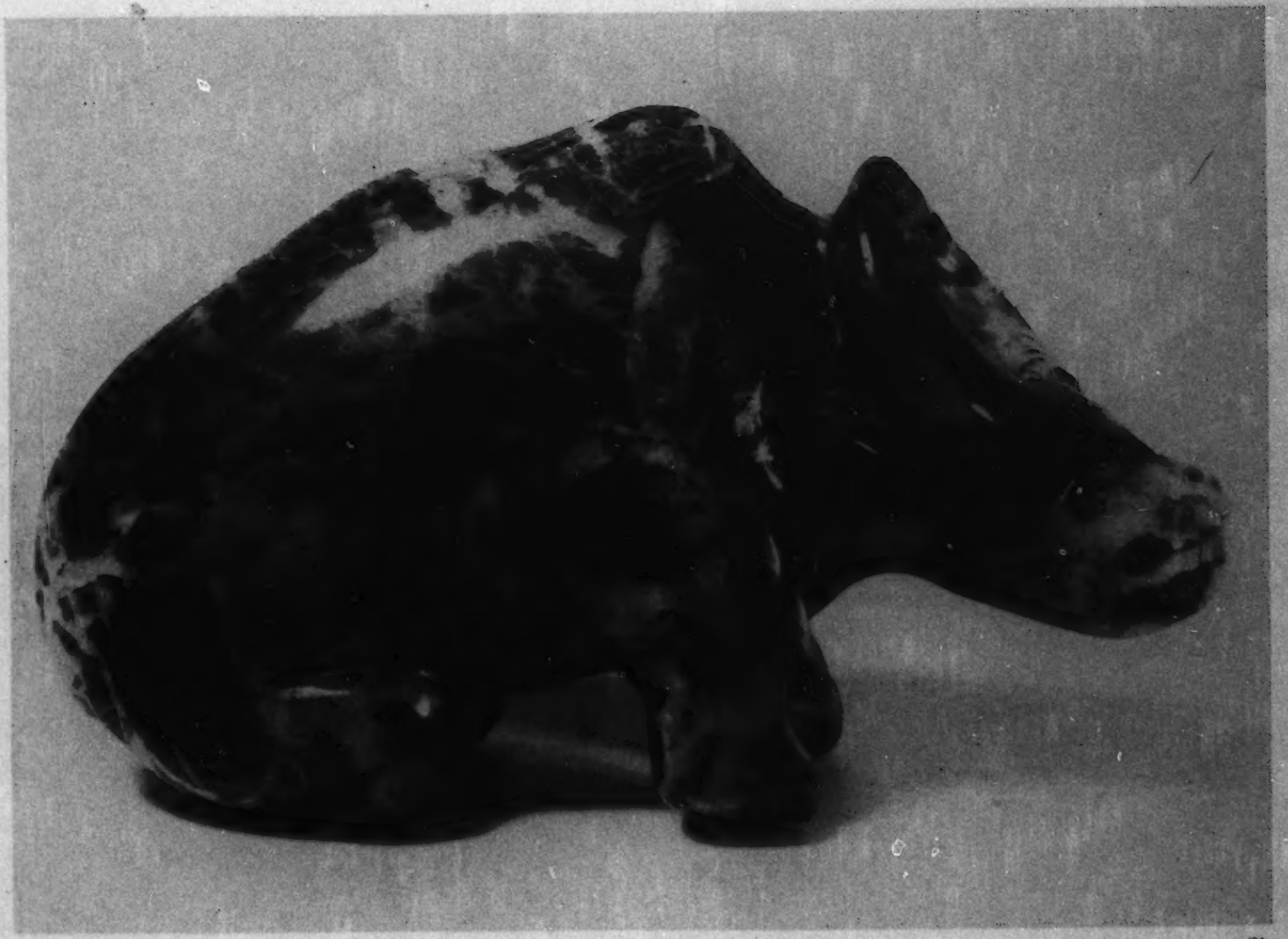

52. WATER BUFFALO FIGURE

SHANG (?)

83. FANTASTIC BIRD FIGURE — SHANG (?)

133. ORNATE PLAQUE — LATE WESTERN CHOU

59. STATUETTE OF A KNEELING PRISONER LATE EASTERN CHOU

117. SCABBARD ORNAMENT (PORTE-ÉPÉE) — LATE EASTERN CHOU
118. SCABBARD ORNAMENT (PORTE-ÉPÉE) — LATE EASTERN CHOU/HAN
119. SCABBARD ORNAMENT (PORTE-ÉPÉE) — LATE EASTERN CHOU